MORRIS CHINTZES
SILKS
TAPESTRIES, ETC.

MORRIS
AND
COMPANY
LTD.
449 OXFORD STREET,
LONDON, W.
AND MERTON ABBEY, SURREY.

TD CAT 1910 Morris & Co.

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BELONGS TO

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IN
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..

AT THE ATHENAEUM
OF PHILADELPHIA
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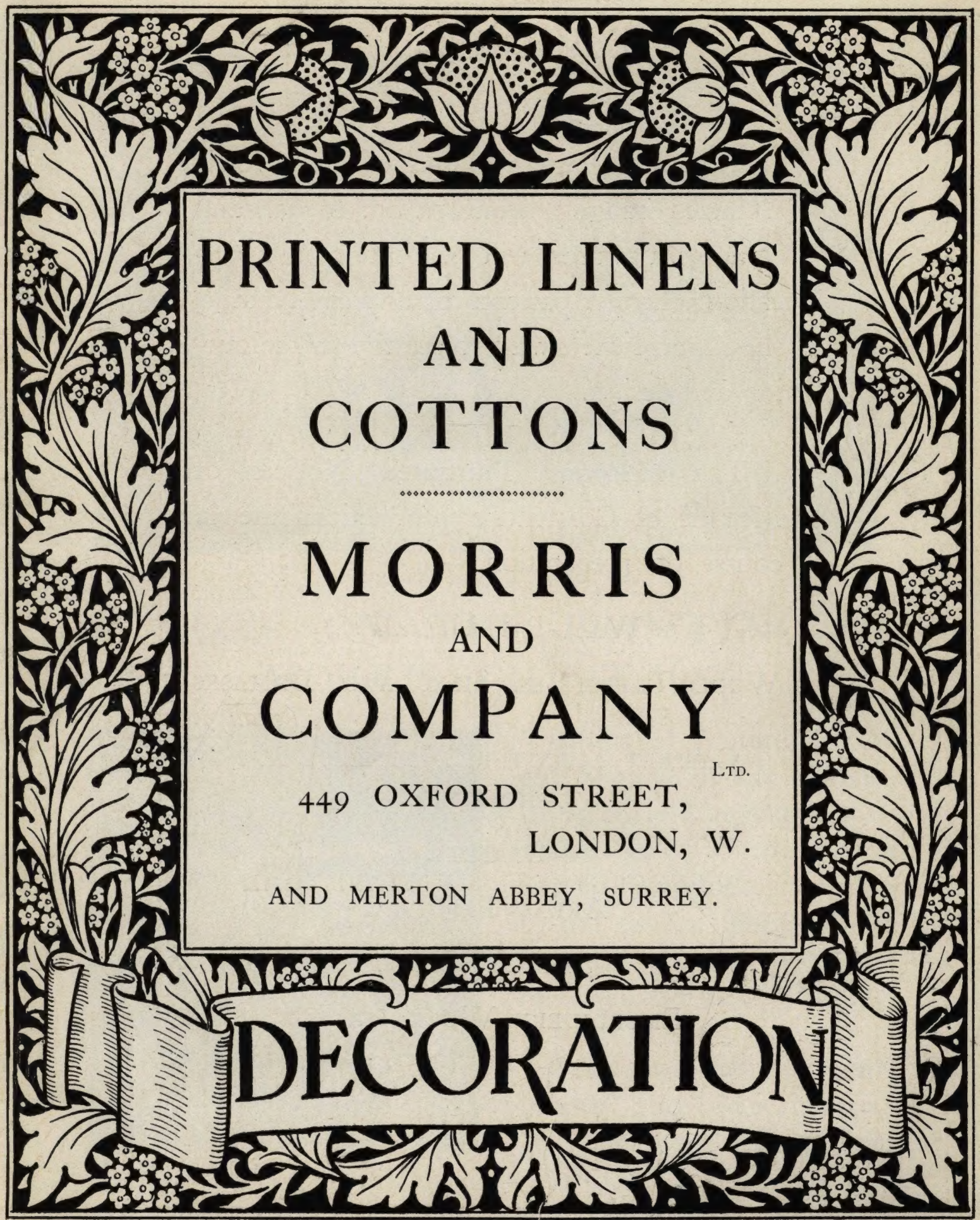
THE DORNSIFE COLLECTION


PRINTED LINENS
AND
COTTONS
MORRIS
AND
COMPANY
LTD.
449 OXFORD STREET,
LONDON, W.
AND MERTON ABBEY, SURREY.
DECORATION

Complete Pattern Books of the Morris Chintzes, ranging from 1s. 4d. to 3s., and from 3s. upwards, will be posted on application. Larger patterns of any can be sent, should customers wish to see the full colouring and design.

The following Illustrated Notices of MORRIS & COMPANY'S productions are in course of preparation:—

WALL-PAPERS *(ready)*.

WOOL TAPESTRIES, SILKS AND DAMASKS *(ready)*.

CABINET FURNITURE, FITMENTS AND UPHOLSTERY.

CARPETS.

ARRAS TAPESTRY.

STAINED GLASS.

EMBROIDERY WORK *(ready)*.

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VIEW OF THE MORRIS WORKS AT MERTON ABBEY.

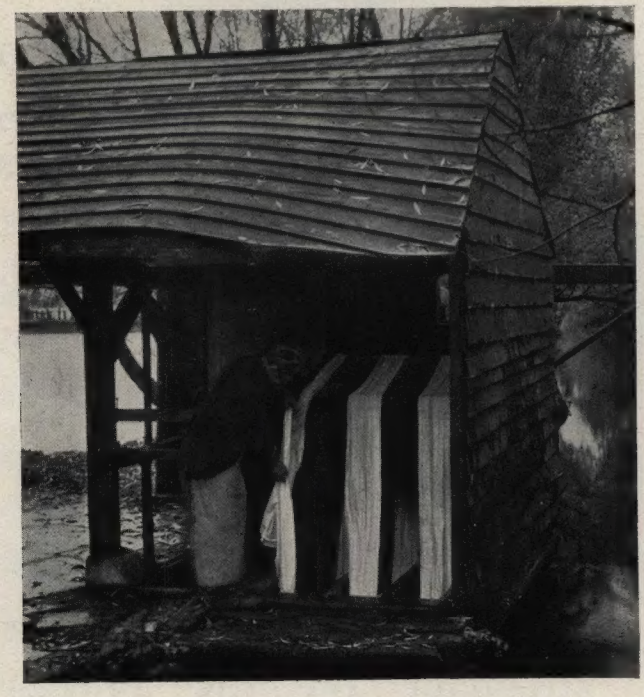
A NOTE ON THE PRINTING OF MORRIS CHINTZES.

THE INDIGO VATS.

THE art of printing cotton and linen from hand-blocks, using the old vegetable dyes which give so permanent and so beautiful a colouring to the eastern fabrics which have come down to us, was revived by WILLIAM MORRIS in 1881.

For some years the experiments and uncertainties attendant on the process

CHINTZ PRINTING BY HAND AT THE MORRIS WORKS, MERTON ABBEY.



WASHING PRINTED CHINTZ IN THE RIVER.

caused a heavy loss, but these were overcome by degrees, and "chintz printing" took its place among the regular Merton Abbey industries. WILLIAM MORRIS himself designed all the earlier chintzes and established their colourings, his standards being in use to this day; and every length of chintz that comes from the works is scrupulously

THE "WANDLE" HAND-PRINTED CHINTZ, DESIGNED BY WILLIAM MORRIS. 36 IN. WIDE. 5/3 PER YARD. (TWO BREADTHS SHOWN IN FOLDS.

checked and compared with its standard before it is taken into stock.

Considering how the work is done, the variations are extraordinarily small. Many of the favourite chintzes, such as the "Rose," "Evenlode," "Wandle," "Kennet," "Strawberry Thief," "Lodden," and coloured "Wey," depend upon the precarious process of "discharging" indigo for

THE "EVENLODE" HAND-PRINTED CHINTZ, DESIGNED BY WILLIAM MORRIS. 36IN. WIDE. 4/- PER YARD. (TWO BREADTHS, WITH FOLDS.

their effect, there being no blue so perfect and true as indigo, or on the whole so "fast." The cloth is first dyed all over in an indigo vat (see illustration) to a uniform depth of blue, and is then printed with a bleaching reagent which either reduces or removes the colour as required by the design. Mordants are next printed upon the bleached parts and others where red is wanted, and the whole length of material is then immersed in a madder vat calculated to give the

"AFRICAN MARIGOLD." DESIGN BY WILLIAM MORRIS. COLOURINGS: RICH BLUE WITH TOUCHES OF YELLOW; GREEN ON WHITE; AND TWO SHADES OF YELLOW, AT 3/10 PER YARD. ALSO IN THE YELLOW COLOURING ON CHALLET, AT 5/- PER YARD.

proper tint. This process is repeated for yellow (welds), the three colours being superimposed on each other to give green, purple, or orange. All loose colouring matter is then cleared away, and the colours are set by passing the fabric through soap at almost boiling heat. The final treatment in the process is to lay the cloth flat on the grass

"THE ROSE." DESIGN BY WILLIAM MORRIS. IN INDIGO BLUE, GREEN, YELLOW, AND PINK ON DISCHARGED GROUND, 4/5 PER YARD. THE MOST WIDELY POPULAR OF ALL THE MORRIS CHINTZES. ALSO IN YELLOW AND GREEN ON WHITE, 3/10 PER YARD.

with its printed face to the light, so that the whites in the design may be completely purified and all fugitive colour removed in nature's own way. This process is called "crofting," and the meadows round the works are a very gay sight with long strips of brightly coloured material stretched upon the buttercups and daisies.

MORRIS PRINTED COTTONS AND LINENS.

"WEY." MORRIS DESIGN IN COLOURS ON BLUE GROUND, 3/6 PER YARD. ALSO IN MONOCHROME, RED OR BLUE, 2/10 AND 2/4 PER YARD.

"LODDEN." MORRIS DESIGN IN INDIGO BLUE, PINK AND GREEN ON DISCHARGED GROUND, 4/5 PER YARD. ALSO IN THREE LIGHT COLOURINGS AT 3/10 PER YARD.

Chintzes printed in this way will retain their colours, if not improperly treated in the matter of cleaning* and over-exposure to sunlight, for twenty years or more, and even when faded they are hardly less beautiful.

The very simplest MORRIS chintzes, such as "Brother

* MORRIS & COMPANY are willing to undertake the cleaning of their own chintzes, and do so for nearly all their old customers.

"WINDRUSH." MORRIS DESIGN, IN LIGHT BLUE AND GREEN COLOURINGS, 3/- PER YARD. ALSO IN TWO SHADES OF RICH MADDER RED.

"THE STRAWBERRY THIEF." A WELL-KNOWN, MANY COLOURED DESIGN BY WILLIAM MORRIS, ON A BASIS OF DISCHARGED INDIGO, 4/9 PER YARD.

Rabbit," "Eyebright," and "Bird and Anemone," produced in two shades of blue, or in blue and white, also depend on the discharge of indigo, the colouring matter being the real vegetable extract, not the modern chemical substitutes. A very permanent yellow print is obtained with "rust" (sulphate of iron), which has the great advantage (shared by madder)

"TRENT." PRINTED ON LINEN ONLY. IN THREE COLOURINGS, BLUE, RED, OR WHITE GROUND, AT 6/9 PER YARD, AND ONE COLOURING AT 5/9 PER YARD.

"CRAY." A HANDSOME MORRIS DESIGN WITH LARGE FLOWERS, PRINTED IN VARIOUS COLOURS ON BLUE, RED, LIGHT GREEN, OR DARK GREEN GROUND. 5/3 PER YARD.

that when faded it can be revived by skilful cleaning. Aniline dyes are not used in the MORRIS works at all.

It should be added that MORRIS chintzes are not glazed, and are more beautiful unglazed. In this condition moreover they serve equally well for wall-hangings, curtains, curtain blinds, and loose covers for furniture. MORRIS & COMPANY

"ROSEBUD." FORMAL NET PATTERN, SUITABLE FOR FURNITURE COVERINGS. 3/10 PER YARD, IN TWO COLOURINGS.

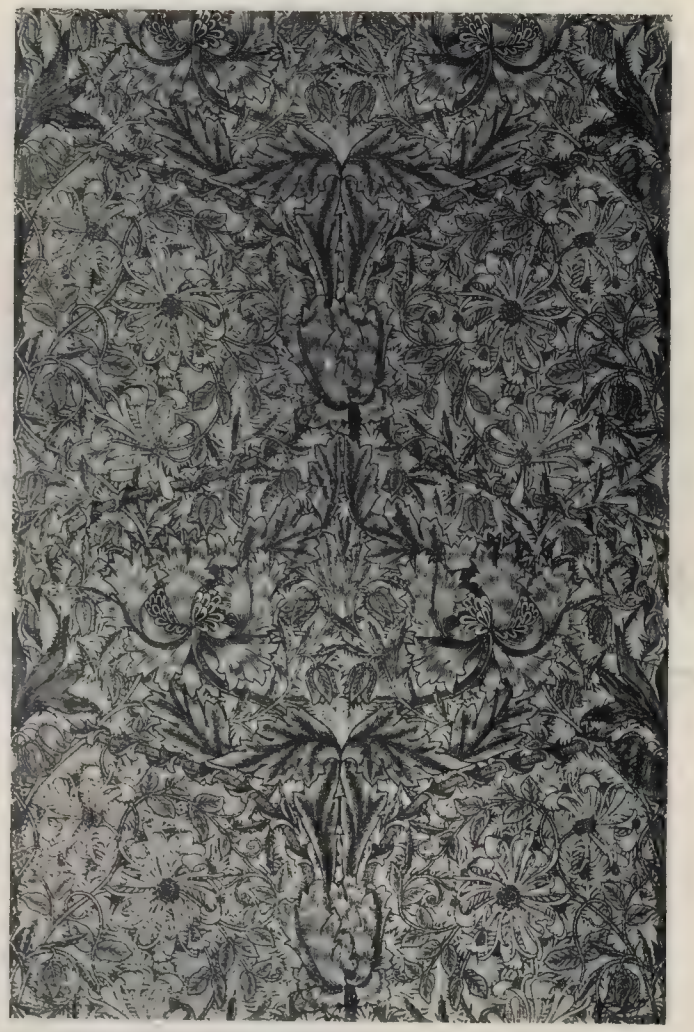
"PERSIAN" 7958, BLUE, GREEN, AND YELLOW COLOURING ON WHITE. 3/6 PER YARD.

have revived some old English chintz designs of exceptional merit which are finished in the same way, but can be glazed (calendared) for loose covers if ordered in sufficient quantity.

The firm supplies plain dyed cotton linings (indigo, madder, rust and other shades) of chintz width, as well as small patterned linings, including the popular "Borage" pattern, which, like the "Eyebright," "Flowerpot," and "Wreath-net," was originally designed by WILLIAM MORRIS as a cotton dress fabric, in the days of the so-called "Æsthetic" revival. For washable garden frocks these are still hard to surpass.

MORRIS PRINTED COTTONS AND LINENS.

"BOURNE," 7775. 3/6 PER YARD. COLOURING GREEN, RED, AND PINK, ON WHITE GROUND.

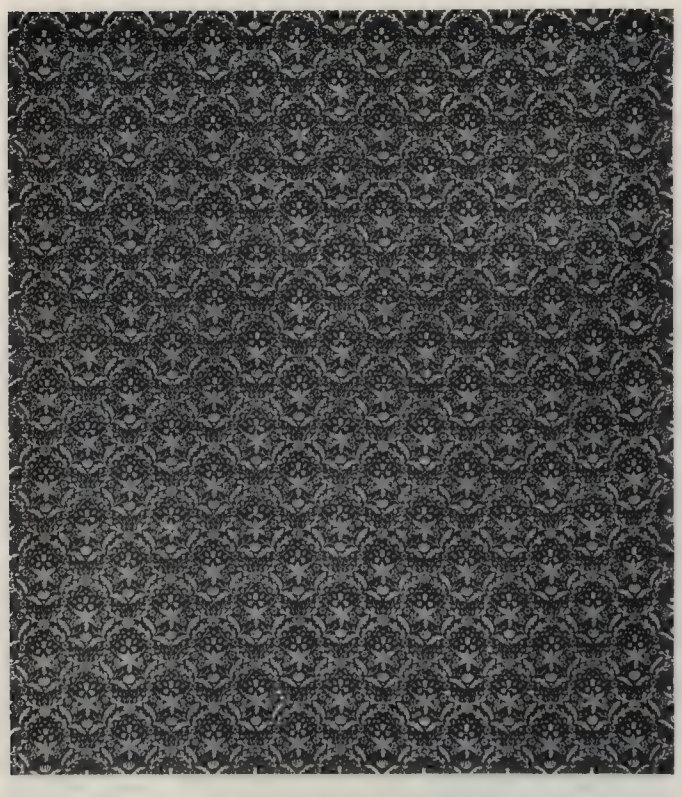


"HONEYSUCKLE." A FAVOURITE MORRIS DESIGN, PRINTED IN A WIDE RANGE OF COLOURS, ON LINEN, COTTON, OR CHALLET.

The following note on the MORRIS chintzes is taken from Professor J. W. Mackail's admirable "Life of William Morris":—

"Perhaps the most important new development that the business took after it was removed to Merton Abbey was the production of printed cotton goods—the celebrated "Morris chintzes," which soon became more widely known and more largely used than his woven stuffs or wall-papers. Their success was so great that deliberate or unconscious imitations of them soon began to be produced. Their adaptability to many small purposes gave them an advantage over the paper hangings and tapestries. To hang a room with good hand-printed paper is a matter of serious expense to many people who would like to do it, but do not very acutely realise the difference between it and a machine-printed paper that can be produced for one-sixth and bought for one-third of the price. But a mere scrap of these bright and beautifully patterned chintzes can be used to light up a room, as a curtain, or the cover of a chair or a cushion, or in twenty other ways; *and perhaps the primary use for which these fabrics were meant, that of wall hangings, is the one to which they have been most seldom applied.*"

MORRIS PRINTED COTTONS AND LINENS.



"WREATH NET," 289. INDIGO BLUE AND WHITE. 2/- PER YARD.

"EYEBRIGHT," 1124. INDIGO BLUE AND WHITE. 2/- PER YARD. ALSO WITH YELLOW FLOWERS. 2/10 PER YARD.

The above pair of chintzes, together with the "Flower-pot," were designed by William Morris for dress fabrics, about the time of the "Aesthetic" movement, and make very pretty garden frocks. They have been recently revived, and are in great demand for curtain blinds and small furniture.

"POMEGRANATE." RED AND BLUE COLOURING. PRINTED ON LINEN (3/10 PER YARD), AND ON COTTON (3/2 PER YARD). A SMALL DESIGN, VERY SUITABLE FOR BEDSPREADS, ETC. THE "LITTLE CHINTZ" HAS THE SAME COLOURING ON A STILL SMALLER SCALE.

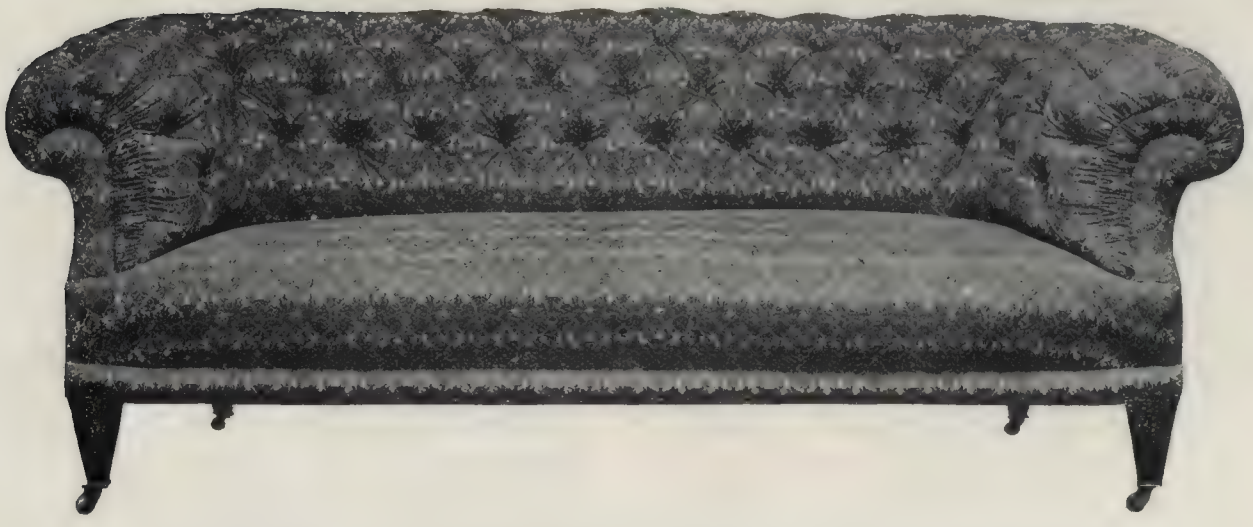
"SNAKEHEAD." A CLOSE DESIGN OF GREAT BEAUTY AND INTRICACY, IN BLUE, GREEN, OR DARK PURPLE COLOURING WITH ORANGE AND RED FLOWERS. THE TWO FIRST ARE SPECIALLY POPULAR AS FURNITURE COVERINGS.

List of Morris Printed Cottons and Linens, arranged in descending order of price. The width is 36 inches in all cases except those marked * which are 27 inches.

Abbreviations: w=white, bl=blue, gr=green, yel=yellow, br=brown, blk=black, pk=pink, r=red, lt=light, dk=dark.
Old English "chintz" flower designs are printed in italic.

Price Per Yard.	Name.	Description.	No. of Colourings.
6/9	Trent	(on linen) 6802 pk, gr, yel on w; 7760 same on r; 7826 same on bl	3
6/-	Honeysuckle	(on challet) 1479 bl and yel on w	1
5/9	Trent	(on linen) 9227 pk, yel, lt gr	1
5/6	Honeysuckle	(on linen) 1794 pk and bl; 7415 pk and bl on r	2
5/3	Cray	2015 pk and bl on lt gr; 2109 yel and gr on dk gr; 3243 pk and bl on r; 8245 pk and gr on bl	4
	Wandle	1899 r and cols on bl	1
	Honeysuckle	(on linen) 1479 bl, br, yel on w; (on c.c.) 1592 pk and dk bl	2
5/-	African Marigold	(on challet) 1989 yel	1
4/9	Cray	8171 pk and bl on w	1
	Strawberry Thief	933 cols on dk bl	1
	Honeysuckle	1479 yel, bl, br	1
4/6	Graveney	2978 pk and gr on bl; 4372 bl and br on yel	2
	Crested Bird	4939 pk and gr on ecru; 4941 bl, gr, br, ditto; 4986 gr, ditto	3
4/5	Lodden	1494 gr, bl, pk, on w	1
	Rose	1050 pk, gr, bl, on w	1
4/4	Daffodil	8777 pk, gr, yel, on bl; 9497 ditto on lt gr	2
4/3	*Large Stem*	(taffeta) 6145 r, gr, etc. on ecru; 6150 bl, gr, etc. ditto	2
4/2	Daffodil	6871 pk, gr, yel on w	1
4/-	Evenlode	1454 pk, bl, etc. on dk gr	1
	Little Chintz	(on linen) 1781 bl and r on w	1
3/10	Pomegranate	(on linen) 1826 bl and r on w	1
	African Marigold	1269 yel: 1770 bl and yel; 4683 gr on w	3
	Lodden	579 pk, gr on w; 700 yel, gr on w; 6561 bl, gr, on w	3
	Evenlode	6867 pk, gr, bl on w	1
	Rose	7283 yel, gr on w	1
	Brook	9147 mauve and gr on w	1
	Eden	9852 pk and gr on w	1
	Rosebud	4289 pk, gr and blk; 4325 bl, gr, yel	2
3/9	Carnation	449 gr on yel	1
	Large Stem	6886 chintz cols on w	1
	Derwent	256 chintz cols on w	1
	Trail	7321 pk and gr on w	1
	Medway	7128 pk and gr on w; 5741 ditto on bl	2
	Yare	5200 pk and gr on dk bl	1
3/6	Wey	1711 cols on bl	1
	Briar	8804 chintz cols on w	1
	Small Stem	6417 chintz cols on w	1
	Honeysuckle	1793 bl on w	1
	*Compton	502 gr and r on w; 685 ditto on dk bl	2
	Bourne	7775 pk and gr on w	1
	Persian	7958 bl, gr, yel on w	1
	Crown	9165 r, gr, bl, on w	1
	Bluebell	4860 pk and gr	1
3/4	Jasmine Trellis	966 gr and yel on w	1
	Yare	4980 pk and gr on w	1
3/2	Pomegranate	1686 r and bl on w	1
3/-	Tulip	967 dr gr on w; 1382 gr on w	2
	Snakehead	1573 dk purple; 1837 gr; 1840 bl	3
	Tulip and Willow	1785 gr and yel on bl	1
	Windrush	1020 lt cols on lt bl; 5975 lt cols on lt gr; 1227 r on r	3
	Carnation	1026 yel on yel	1
	Flowerpot	1431 cols on dk bl	1
2/11	*Severn	9775 cols on bl; 9782 cols on r	2
2/10	Lea	3232 gr and yel	1
	Eyebright	1075 bl and yel	1
	Kennet	2094 bl, gr and yel	1
	Wey	1531 r and w	1
	Trellis	7055 chintz cols on w	1
	Flower and Stripe	6002 chintz cols on w	1
2/9	*Severn	9424 br, bl, yel on w; 9559 br, bl, r on w	2
	Avon	6737 bl and yel on w; 7562 gr and yel on w	2
2/8	Peony	1659 yel and bl on w	1
	Tulip	987 bl on w	1
2/6	Kennet	5982 bl and w	1
	*Cherwell	9363 yel and w	1
	Indian Diaper	1380 gr and yel on w	1
	Peony	9406 yel and gr on w	1
	Tulip	1087 bl onw; 1059 lt gr on w; 1368 pk on w	3
	Coiling Trail	6898 chintz cols on w	1
	Jasmine Twill	6916 gr and yel on w	1
2/4	Marigold	(on union) 1609 bl and w; 2171 gr and w	2
	Bluebell	2649 gr and w	1
	Wey	1664 bl and w	1
2/3	*Cherwell	9041 bl and yel	1
	Tulip	4107 purple and w	1
	Little Daisy	7336 chintz cols on w	1
2/-	Lea	3709 pk and w	1
	Corncockle	383 r and w; 676 br and w	2
	Scroll	9419 bl and w	1
	Eyebright	1124 bl and w	1
	Wreath Net	289 bl and w	1
	Kennet	1828 buff and w	1
	Stripe Twill	6764 bl and w; 6765 yel and w; 6766 r on r	3
	Tulip	1033 yel on w; 1164 r on tone	2
	Iris	6013 purple and w	1
1/9	Bird and Anemone	413 r and w; 1351 bl on bl; 2037 r on r; 6157 gr and w	4
	Brother Rabbit	441 r and w; 988 bl on bl; 2268 r on r	3
	Rose and Thistle	237 r and w; 1525 r on r; 1645 bl on bl; 3117 yel and w	4
	*Colne	2613 bl and w; 5654 gr and w	2
1/8	Marigold	960 r on r	1
1/6	Rose and Thistle	10 bl and w; 45 buff and w	2
	Ribble	209 bl and w; 409 gr and w; 309 gr-bl and w; 509 r and w	4
1/4	Bird and Anemone	17 lt bl and w; 31 dk bl and w; 350 buff and w	3
	Brother Rabbit	6 dk bl and w; 51 buff and w	2
	Lea	2461 r and w; 3015 bl and w; 3253 buff and w	3

"ANSON" SETTEE, COVERED IN MORRIS "TULIP AND WILLOW" PRINTED COTTON. £11 18 0.



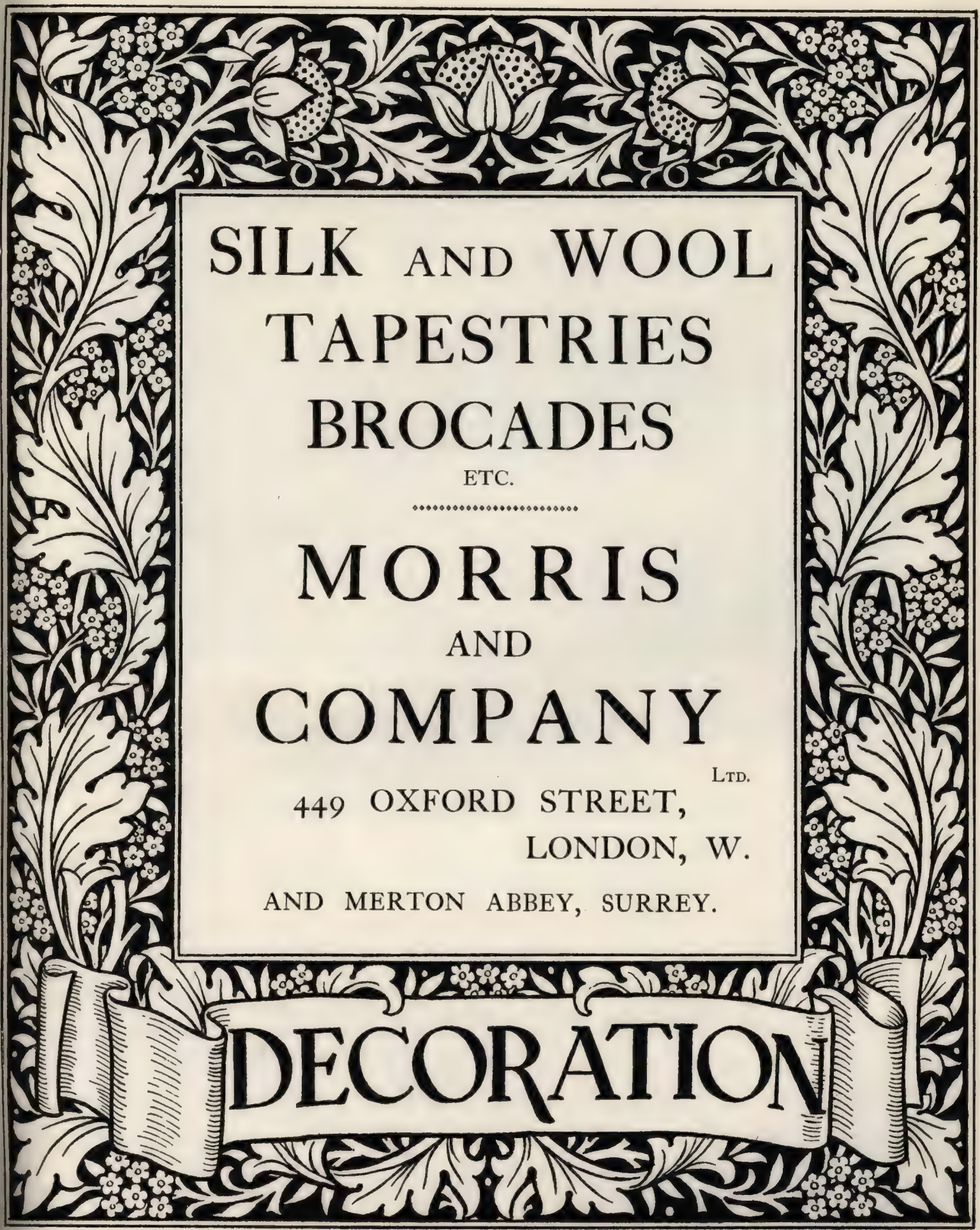
"CHESTERFIELD" SOFA. 6 FT. 6 IN. LONG. COVERED IN MORRIS "EYEBRIGHT" PRINTED COTTON. ALL-HAIR STUFFING. £10 10 0.

"CECIL" ARM-CHAIR, COVERED IN MORRIS "STRAWBERRY THIEF" CHINTZ. £5 5 0.

"WILTON" EASY CHAIR, COVERED IN COLOURED "WEY" CHINTZ. £4 17 6.

"LANGFORD" EASY CHAIR, COVERED IN MORRIS "ROSE" CHINTZ. £5 17 6.

"FROGMORE" EASY CHAIR, COVERED IN MORRIS "YARE" CHINTZ. £5 0 0.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DECORATION

Morris & Company have no pattern books of their silk and woollen fabrics, but full-sized patterns to suit any scheme of colouring will be sent on application.

Morris & Company undertake all kinds of Upholstery and Curtain Work at the most reasonable price, and give advice free on questions of decorative taste.

* * *

The following Illustrated Notices of Morris & Company's productions are in course of preparation :—

Wall-Papers *(ready).*

Printed Linens and Cottons *(ready).*

Wool Tapestries, Silks and Damasks *(ready).*

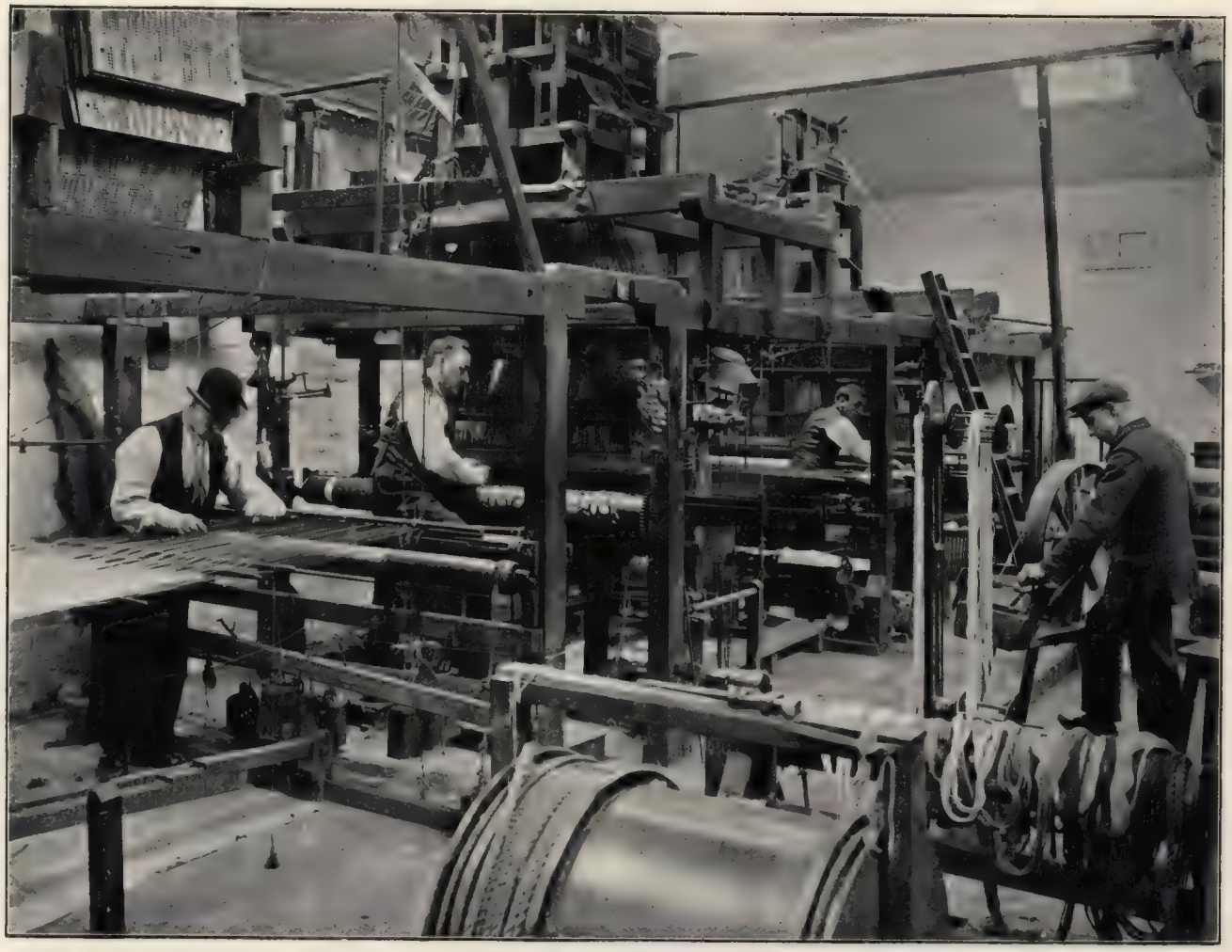
Cabinet Furniture, Fitments and Upholstery.

Carpets.

Arras Tapestry *(ready, price 6d., post free, 7d.)*

Stained Glass.

Embroidery Work *(ready).*



HAND LOOMS AT MERTON ABBEY.

A NOTE ON THE WEAVING OF MORRIS FABRICS.

THE production of coarse woollen serges, decorated by hand, was one of the first undertakings of the original historic firm of "Morris, Marshall, Faulkner & Co.," and specimens of such early efforts in tapestry were exhibited in the great Exhibition of 1862. It was not, however, until late in the seventies that William Morris succeeded in obtaining a Jacquard hand-loom of the old pattern, then virtually extinct, and began to design for it the wonderful series of fabrics in figured silk, silk and wool, silk and linen, and pure wool, which have helped to effect the great modern revolution in decorative taste—a revolution which

is only partially set back by the present reversion to tasteless extravagance and the fashion for antique and alien styles.

Since 1881, when the Merton Abbey works were acquired, hand-weaving has been one of the staple industries of the firm, and the illustrations which follow give but a "thumb-nail" idea of the richly coloured curtain and furniture materials produced upon the Merton looms. The vegetable dyes which are principally used give to these fabrics a quality of pure colouring, quite different from the muddy-looking hues which are vulgarly known as "art shades," and quite as far removed from the usual manufacturer's dyes. Both silks and tapestries are made of the purest materials obtainable, and will outlast all the modern machine-made fabrics in which cheapness has been obtained at the cost of a gradual and increasing degeneration.

Dealing with these hand-woven materials, Mr. Aymer Vallance says in his "Art of William Morris":—

"Morris drew a number of designs for silk damasks and brocades and woven wool-tapestries, as well as a limited number for fabrics of silk and linen, and of silk and wool. The latter combination, as in the case of the 'Dove and Rose' material—quite apart from the beauty of the design—has an additional beauty of texture which is peculiarly delightful; the weightier substance of the wool drawing the slighter-bodied surface of the silk into delicate ripples upon which the light plays with charming effect. The 'Bird and Vine' is a beautiful and characteristic design in woollen tapestry, and the 'Peacock and Dragon' (see coloured illustration), in the same material, is a large pattern for which the artist himself had a special liking. One more example may be selected from the productions of a later date, viz., the diagonal woollen tapestry named the 'Trail.' The unit of this pattern is as simple as can be—a conventional leaf and a single spray of flowers; yet the richest effect is obtained by the simple but ingenious device of varying the colour of the woof threads, so that the flowers appear alternating horizontally in red, white, and pink. The general colour of the web is a warm green in several tones."

LIST OF MORRIS TAPESTRY FABRICS, HANGINGS, SILKS, DAMASKS, ETC., WITH PRICES.

NOTE.
OWING TO THE RISE IN WOOL, ALL WOOLLEN AND SILK AND WOOL TAPESTRIES ARE ADVANCED 1/- PER YARD.

WOOLLEN TAPESTRIES.

Name.	Make.	Width.	Price.	No. of Cols.
Tulip and Net	Hand-woven	72 ins.	22/6	1
Violet and Columbine	,,	72 ,,	23/6	4
Bird and Vine	,,	72 ,,	20/-	3
Campion (to order)	,,	72 ,,	20/-	5
Peacock	,,	72 ,,	25/-	5
,,	,,	54 ,,	18/-	2
Bird	,,	54 ,,	16/6	2
Squirrel	,,	54 ,,	16/6	3
Diagonal Trail	,,	54 ,,	18/6	2
Ispahan	,,	54 ,,	19/9	3
Golden Stem	,,	54 ,,	18/6	4
Carnation	,,	54 ,,	20/-	3
Pomegranate	,,	54 ,,	18/6	1
Tulip	,,	54 ,,	20/-	2
Sunflower	,,	54 ,,	22/6	1
Elmcote	Hand-woven	54 ins.	18/6	13
Vine	,,	54 ,,	22/6	3
Wreath	Power Loom	54 ,,	8/6	1
Mohair Damask	,,	54 ,,	11/6	8
Cedric	,,	52 ,,	11/9	1
Ixia	,,	52 ,,	11/9	1
Canterbury	,,	50 ,,	9/9	1
Flowering Net	,,	50 ,,	9/9	3
Indian Diaper	,,	50 ,,	13/-	3
,,	Cottonweave	50 ,,	6/6	1
Pineapple	Hand-woven	50 ,,	16/6	2
Tulip and Rose	Three-ply	36 ,,	8/6	3
Vine and Pomegranate	,,	36 ,,	8/6	2
Campion	,,	36 ,,	8/6	4

SILK AND WOOL TAPESTRIES, DAMASKS, AND BROCADES.

Tulip and Net	Hand-woven tapestry	72 ins.	28/6	2
St. James',	,, damask	63 ,,	33/6	1
Oak	,, ,,	63 ,,	33/6	5
Anemone	,, tapestry	54 ,,	27/6	4
Small Anemone	Machine ,,	52 ,,	10/6	4
Helena	,, ,,	52 ,,	12/6	4
Sistine (15th cent. design)	Machine tapestry	50 ins.	13/6	3
Dove and Rose	Hand-woven ,,	36 ,,	16/6	5
Rose and Lily	,, damask	27 ,,	19/6	3
Flower Garden	,, tapestry	27 ,,	13/-	3
Persian	,, ,,	27 ,,	16/6	3

FIGURED SILKS.

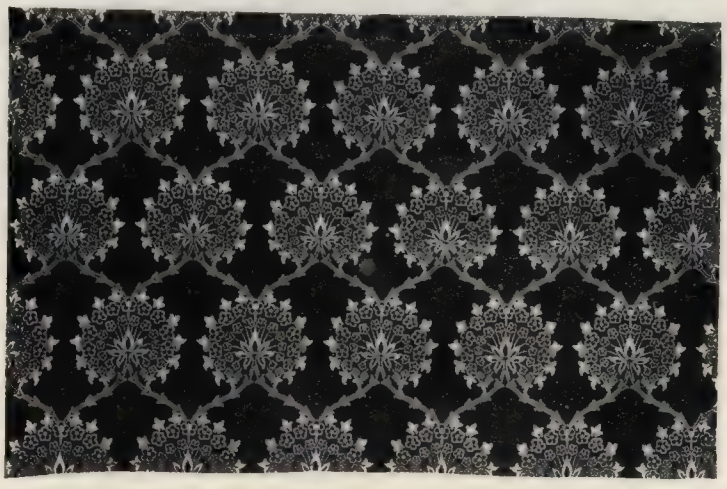
Oak	Hand-woven	63 ins.	45/-	6
St. James', (to order)	,,	63 ,,	45/-	6
Figured Rep.	,,	54 ,,	21/-	12
Brocatel	,,	54 ,,	52/-	2
Persian Brocatel	,,	54 ,,	52/-	1
Flower Garden	,,	27 ,,	19/6	4
Kennet	Hand-woven	27 ins.	19/6	3
Persian	,,	27 ,,	19/6	4
Rose and Lily	,,	27 ,,	22/6	3
Larkspur	,,	27 ,,	18/6	2
Small Figure: 1500	,,	24 ,,	12/6	2

SILK AND LINEN FABRICS.

Golden Bough	Hand-woven	54 ins.	27/6	4
Cross Twigs	,,	54 ,,	30/-	2
Apple	,,	54 ,,	24/-	3
Poppy	Hand-woven	54 ins.	24/-	1
Venetian Damask	Power-loom	54 ,,	12/6	7
Tulip and Rose	,,	54 ,,	12/6	4

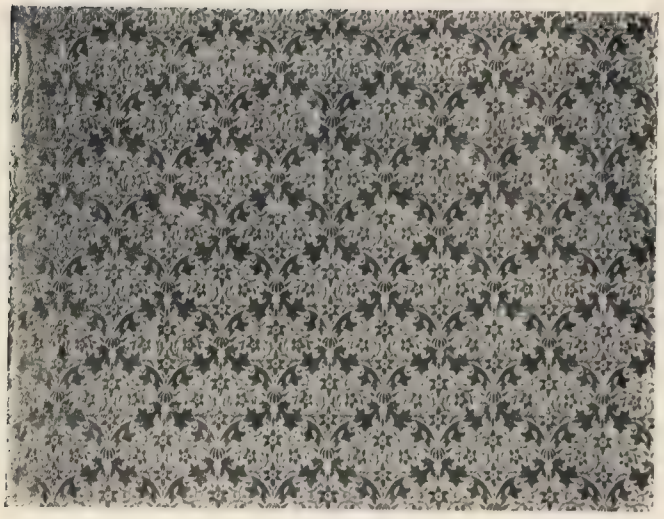
VELVETS AND VELVETEENS.

Embossed Utrecht		24 ins.	9/-	14
Embossed Silk		24 ,,	12/6	3
Severn	Printed Velveteen	27 ,,	4/6	1
Cherwell	,,	27 ,,	4/-	3
Florence	Printed Velveteen	27 ,,	4/6	2
Wey	Printed Velveteen	27 ins.	4/6	1
Acanthus	,,	24 ,,	4/6	3
No. 512	Cut Genoa Velvet	22 ,,	42/-	1
,,	,, ,,	22 ,,	46/6	1
No. 513	,, ,,	22 ,,	60/6	2



THE "FLOWERING NET" TAPESTRY. A CLOSE-WOVEN WOOLLEN FABRIC WITH SMALL DESIGN, SUITABLE FOR CURTAINS AND FURNITURE COVERING. RED GROUND OR GREEN GROUND. 50 IN. WIDE. 9/9 PER YARD.

MORRIS SILKS AND DAMASKS.



No. 1500. SILK DAMASK, IN WHITE, WHITE AND GOLD, OR OTHER COLOURINGS. 24 IN. WIDE. 12/6 PER YARD.

"LARKSPUR" HAND-WOVEN SILK DAMASK, IN WHITE OR WHITE AND GOLD. 27 IN. WIDE. 18/6 PER YARD.

"KENNET" HAND-WOVEN FIGURED SILK BROCADE. 27 IN. WIDE. 19/6 PER YARD.

"ROSE AND LILY" HAND-WOVEN FIGURED SILK-AND-FINE-WOOL BROCADE. 27 IN. WIDE. 22/6 PER YARD.

MORRIS SILK BROCATEL.

THE "PERSIAN" SILK BROCATEL. DESIGNED BY WILLIAM MORRIS. 54 IN. WIDE. 52/- PER YARD. (SHOWN IN FOLDS.)

This silk Brocatel, which is also made in crimson and gold, is the most sumptuous material woven on the Merton Abbey looms. With its raised pattern and rich "shot" colouring it forms a gorgeous hanging for walls or panels, and has been used in this way at Stanmore Hall and other well-known houses decorated in the Morris style.

MORRIS THREE-PLY TAPESTRIES.

THE "TULIP AND ROSE" THREE-PLY TAPESTRY, DESIGNED BY WILLIAM MORRIS.
36 IN. WIDE, 8/6 PER YARD. IN 3 COLOURINGS.

The Three-ply tapestries are woven much in the same way as Kidderminster or "hand-loom" carpets, with a rough bold texture of great durability. They are comparatively inexpensive. The "Vine" and "Campion" designs are executed in the same make, and afford a good range of plain or many coloured effects.

MORRIS SILK AND WOOL FABRICS.

"OAK" HAND-WOVEN SILK AND WOOL DAMASK. 63 IN. WIDE. IN GREEN, RED, ETC. 33/6 PER YARD. ALSO ALL SILK, IN CRIMSON AND GOLD AND SINGLE COLOURS. 45/- PER YARD.

THE "DOVE AND ROSE" HAND-WOVEN SILK AND WOOL TAPESTRY, IN PALE GOLD AND GREEN, ALL RED, OR DARK PURPLE AND GREEN COLOURING. 36 IN WIDE. 16/6 PER YARD.

"HELENA" SILK-AND-WOOL TAPESTRY. 50 IN. WIDE. 12/6 PER YARD. IN FOUR COLOURINGS: DARK BLUE, LIGHT BLUE, RED, AND GREENISH-BLUE.

THE "VENETIAN" HEAVY SILK AND LINEN DAMASK, WITH JASPÉ GROUND. COLOURS: RED, OLD ROSE, BLUE, GREEN, BLUE-GREEN, OLD GOLD. A HANDSOME STRONG WEARING FABRIC FOR CURTAINS OR FURNITURE COVERING. 54 IN. WIDE. 12/6 PER YARD.

ALSO THE "TULIP AND ROSE" DESIGN IN SAME FABRIC.
COLOURS STOCKED: BLUE, GREEN, BLUE AND GREEN, PINK AND GOLD.

MORRIS SILK AND LINEN FABRICS.

THE "APPLE" SILK AND LINEN DAMASK. 54 IN. WIDE.
24/- PER YARD. IN THREE COLOURINGS.

THE "POPPY" SILK AND LINEN DAMASK. 54 IN. WIDE.
24/- PER YARD. IN DULL GREEN AND GOLD.

THE "GOLDEN BOUGH" SILK-AND-LINEN DAMASK. GREEN AND GOLD.
SOFT PINK, GOLD, OR RED, ON ECRU GROUND. 54 IN. WIDE.
27/6 PER YARD.

These Hand-woven Silk and Linen Fabrics have a softness of texture and a quality of sheen not found in any other material. They hang in very beautiful folds. "The Golden Bough" is much used in Ecclesiastical Work, for Frontals and for Hangings.

MORRIS TAPESTRY HANGINGS.

THE "PEACOCK" HAND-WOVEN TAPESTRY. DESIGNED BY WILLIAM MORRIS. 72 IN. WIDE. 25/- PER YARD.
IN 5 COLOURINGS. ALSO 54 IN. WIDE, 18/- PER YARD.

This fine design, which was a favourite with its author, requires a large room to set off its proportions. It is essentially Gothic in character, and carried out in low-toned schemes of colour, in which blue, green, or red predominate, it makes a perfect hanging for a mediæval castle or mansion.

MORRIS TAPESTRY HANGINGS.

THE "BIRD" HAND-WOVEN TAPESTRY. 54 IN. WIDE, 16/6 PER YARD. IN MADDER RED OR INDIGO BLUE COLOURING.
(SHOWN IN FOLDS.)

The "Bird" Tapestry is one of Mr. Morris's best known and most widely admired fabrics. The walls of his drawing-room at Kelmscott House were hung with the blue way of it, in slight folds, and no more beautiful material for this purpose, or for portière and curtain hangings, could be desired.

MORRIS TAPESTRY HANGINGS.

THE "ELMCOTE" HAND-WOVEN TAPESTRY. 54 IN. WIDE, 18/6 PER YARD. (SHOWN IN FOLDS.)

The "Elmcote" forms one of a range of Merton Abbey tapestries, woven in natural-dyed wools of rich but low-toned blue, green, yellow, and red colourings, arranged in various combinations so that one or other predominates and gives its distinctive character to each fabric.

MORRIS TAPESTRY HANGINGS.

THE "TULIP AND NET" HAND-WOVEN TAPESTRY. DESIGNED BY WILLIAM MORRIS.
72 IN. WIDE. IN ALL WOOL, 22/6 PER YARD; IN SILK AND WOOL, 28/6 PER YARD.

The "Tulip and Net" is one of five well-known Morris designs which are woven two yards wide, making a good curtain breadth or portière without joining. The light indigo colouring of this makes it a rival favourite to the "Bird" tapestry. It is extensively used for church hangings as well as for domestic purposes.

MORRIS WOOL TAPESTRIES.

"VINE" HAND-WOVEN TAPESTRY, DESIGNED BY WILLIAM MORRIS. 54 IN. WIDE. 22/6 PER YARD. GREEN, RED, OR BLUE COLOURING.

"SQUIRREL" HAND-WOVEN TAPESTRY. 54 IN. WIDE. 16/6 PER YARD. SIMILAR IN TEXTURE TO THE "BIRD" TAPESTRY. BLUE AND BUFF, RED AND GREEN, GREEN AND BUFF COLOURINGS.

"ISPAHAN" HAND-WOVEN TAPESTRY. 54 INS. WIDE. 19/9 PER YARD. IN GREENS AND BLUES, OR RED COLOURING.

"DIAGONAL TRAIL" HAND-WOVEN TAPESTRY. 54 IN. WIDE. 18/6 PER YARD. GREEN AND PINK ON ECRU GROUND, OR DITTO ON DARK BLUE GROUND.

MORRIS WOOL TAPESTRIES.

"PINEAPPLE" HAND-WOVEN TAPESTRY, REPRODUCED FROM A XVI CENTURY SPECIMEN IN SOUTH KENSINGTON MUSEUM. 50 IN. WIDE. 16/6 PER YARD. IN TWO COLOURINGS, INDIGO BLUE AND GREEN.

"VINE AND POMEGRANATE" 3-PLY TAPESTRY. 36 IN. WIDE. 8/6 PER YARD. IN TWO COLOURINGS, ALL RED AND ALL GREEN.

"CARNATION" HAND-WOVEN TAPESTRY. 54 IN. WIDE. 20/- PER YARD. IN THREE DIFFERENT COLOURINGS.

"POMEGRANATE" HAND-WOVEN TAPESTRY. 54 IN. WIDE. 18/6 PER YARD.

UTRECHT AND CUT VELVETS.

EMBOSSED UTRECHT VELVET. 24 IN. WIDE. 9/- PER YARD.
STOCKED IN FOURTEEN DIFFERENT COLOURS.
A VERY BEAUTIFUL OLD DESIGN DISCOVERED AND REVIVED BY WILLIAM MORRIS.

NO. 512. ANTIQUE CUT GENOA VELVET. 22 IN. WIDE. GREEN ON CREAM GROUND, 44/- PER YARD; RED ON CREAM GROUND, 46/6 PER YARD.

NO. 513. ANTIQUE CUT GENOA VELVET. 22 IN. WIDE.
IN GREEN OR RED ON DULL GOLD GROUND. 60/6 PER YARD.

"MUSGROVE" UTRECHT VELVET, 24 IN. WIDE. 9/- PER YARD STAMPED IN ANY SHADE TO ORDER. ALSO IN SILK VELVET, AT 12/6 PER YARD. ALSO WOVEN AS A SILK DAMASK IN WHITE, GREEN, RED, OR PURPLE, 21 IN. WIDE. 12/6 PER YARD.

THE MORRIS PRINTED VELVETEENS.

N.B.—These make remarkably rich and bright hangings to go with the Morris chintz furniture coverings. They wash and clean perfectly, and will last for years. For cheap materials nothing equals them in effect.

"SEVERN" PRINTED VELVETEEN. 27 IN. WIDE. 4/6 PER YARD. MANY-COLOURED, ON CREAM GROUND. ALSO PRINTED ON COTTON.

"ACANTHUS" PRINTED VELVETEEN. 24 IN. WIDE. 4/6 PER YARD. IN MADDER REDS, INDIGO BLUE AND GREEN, OR RUST YELLOW.

"CHERWELL" PRINTED VELVETEEN. 27 IN. WIDE. 4/- PER YARD. BLUE AND YELLOW OR GREEN AND YELLOW.

"FLORENCE" PRINTED VELVETEEN. 27 IN. WIDE. 4/6 PER YARD. GREEN AND YELLOW OR RED ON WHITE.

REPRODUCTIONS OF ANTIQUE FABRICS.

MORRIS & COMPANY have made a collection from France, Italy, Portugal, etc., of some of the best reproductions of rich antique materials, suitable for the decoration of great houses, and for the covering of handsome furniture.

These include CUT VELVETS, BROCADES, SILK DAMASKS, TAPESTRIES, and ORIENTAL EMBROIDERIES of which the colouring and period are both good. Special mention may be made of the inexpensive silk Brocades woven on the old Portuguese looms in traditional designs and colours.

The Firm will undertake the reproduction, in sufficient quantities, of any special fabric that a customer may wish copied.

PORTIÈRE, 7 FT. 9 IN. LONG × 6 FT. WIDE OF CUT GENOA VELVET; 15TH CENTURY DESIGN. DARK BLUE PILE ON GOLD GROUND, WITH PLAIN BLUE VELVET BORDERS. PRICE LINED COMPLETE, £17 11 6.

TAPESTRY RESTORATION.

Being themselves weavers of Arras Tapestry, Messrs. MORRIS & COMPANY possess facilities for the proper

REPAIRING, CLEANING, AND RE-LINING OF ANCIENT TAPESTRIES,

which in most cases are either sent out of the country to be loomed, or else merely darned with the needle.

SPECIMENS OF MORRIS & COMPANY'S UPHOLSTERED FURNITURE.

CARVED AND INLAID SHERATON ARM-CHAIR, IN MORRIS UTRECHT VELVET. £5 17 6.

CARVED CHIPPENDALE CHAIR, IN MORRIS "FLOWER GARDEN" SILK. £4 12 6.
DITTO ARM. £6 15 0.

HEPPLEWHITE SEAT IN "HAMILTON" SILK AND LINEN DAMASK. £6 15 0.

"GRANDFATHER" CHAIR IN 3-PLY MORRIS TAPESTRY. £10 10 0.

"MORRIS" ADJUSTABLE-BACK CHAIR IN EMBOSSED UTRECHT VELVET. £10 10 0.

THE MORRIS WORKS AT MERTON ABBEY.

"Even to the present day, as one turns out of the dusty high road and passes through the manager's little house, the world seems left in a moment behind. The old-fashioned garden is gay with irises and daffodils in spring, with hollyhocks and sunflowers in autumn, and full, summer by summer, of the fragrant flowering shrubs that make a London suburb into a brief June Paradise. It rambles away towards the mill-pond with its fringe of tall poplars; the cottons lie bleaching on grass thickly set with buttercups; the long low buildings with the clear rushing little stream running between them, and the wooden outside staircases leading to their upper story, have nothing about them to suggest the modern factory; even upon the great sunk dye-vats the sun flickers through leaves, and trout leap outside the windows of the long cheerful room where the carpet-looms are built."

"*Life of William Morris*," *by J. W. Mackail.*